

Journal of The American Institute of  
**ARCHITECTS**



JAMES RENWICK

February, 1951

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History in Brick and Stone and Mortar

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The Education Necessary to Practice—I

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Design Workshop at Monterrey

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Architecture and Society

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The Bondage of Emancipation

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Arthur Ward Archer—1883-1950

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An English Visitor Looks Us Over

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35c

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING  
AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

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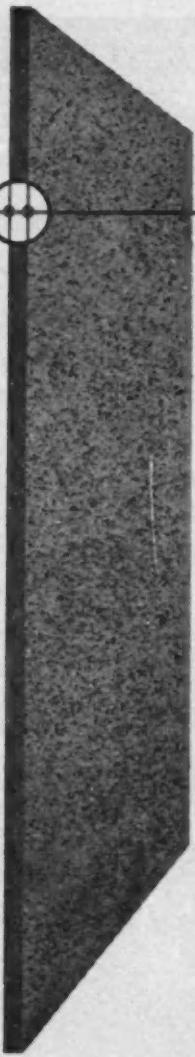
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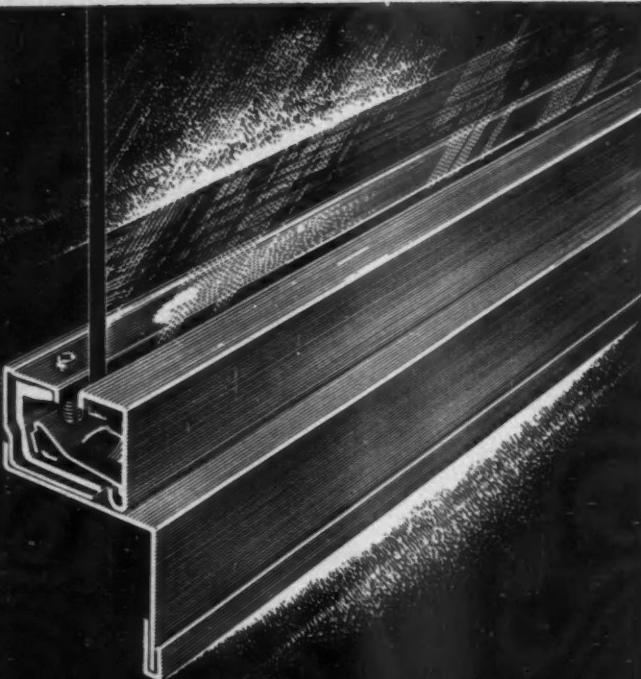
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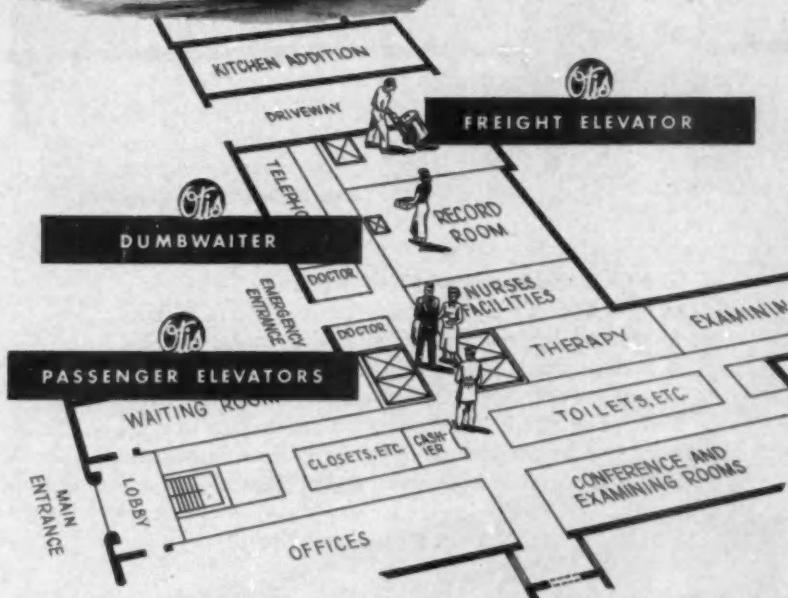
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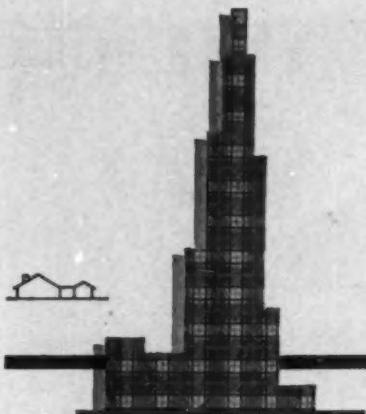
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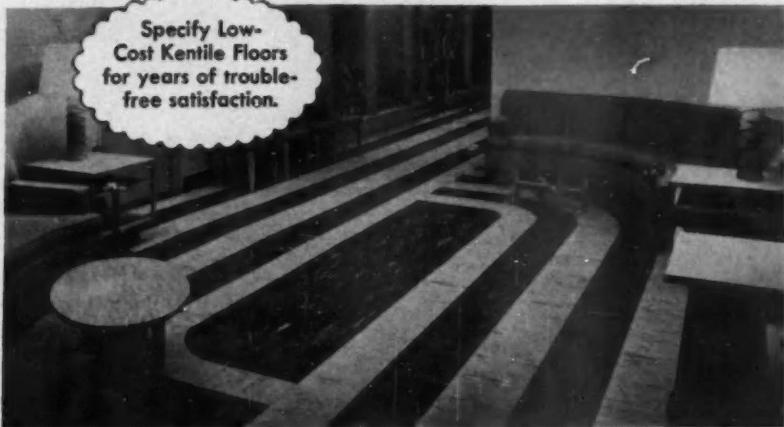
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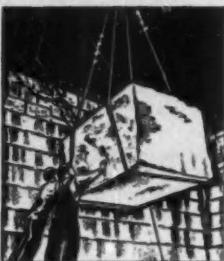
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## Shortages Are Opportunities

THE RESPONSIBILITY of architects for the use of materials in short supply is suggested by the presence of two high Institute officials on the construction advisory committee of the National Production Authority. President Ralph Walker and Vice President Glenn Stanton's service is witness to the fact that copper, aluminum and other strategic materials which have come under Government control, to the extent that they are employed in building, are disposed of by architects in their plans and specifications. If building is to continue in the needed volume and not be limited by the amount of such critical materials that can be spared for the construction industry, designs must be adapted, specifications changed, substitutes and alternatives devised in the imagination of our architects.

The resources we have for building are being curtailed. The need of the hour is to expand building productivity in the face of our contracting resources.

Executive Director Purves, in a letter to all chapters and officers last month, reviewed the issues faced by the profession as the result of the materials shortages. He urged a constructive, positive attitude toward limitation orders, and a spirit of cooperation with the Government. He warned against attempting to bring pressure to bear upon high officials in the interest of obtaining exemptions from restrictive orders. If work can be done with available materials, he expressed confidence that all needed building would be able to proceed. If the profession fails to meet this challenge, if it fails to adapt itself to changed conditions because of the defense program, and if it fails to cooperate with Government regulations and policies, he warned, architects will fail to play their destined role to the full, and the survival of the profession may even be at stake.

NATIONAL DEFENSE  
COMMITTEE, A.I.A.

# History in Brick and Stone and Mortar

*By The Honorable Felix Frankfurter*

ASSOCIATE JUSTICE OF THE SUPREME COURT

An informal talk to the National Council for the Preservation of Historic Sites  
and Buildings on the occasion of the Annual Dinner,  
Washington, October 19, 1950

**G**ENERAL GRANT, LADIES AND GENTLEMEN: I am sure the first thing you will want me to say is to assure Mrs. Warren<sup>1</sup> that we will all make that pilgrimage to Newport if she will be our guide.

Let me allay a curiosity of yours that must be very prominently in your minds: What am I doing here tonight? Why am I here?

As is true of many mysteries, it has a very simple explanation. I am here because David Finley told me to be here. And why did he select me to be here? Because he thought that the most venerable member of the Supreme Court was a fit symbol at a gathering that is concerned with the past.

But he took no chances. He comes from South Carolina, but he might as well be a canny Vermonter. He took no chances because he asked me to come but he also told me what to say. He told me what to say, but you must not

charge him with my inadequacy as a medium of transmission.

Now, my good friend, the Brazilian Ambassador, with the habitual care and the orderliness of mind of a distinguished diplomat, reduced his remarks to paper. And these charming and witty spontaneous observations of Mrs. Warren were marshaled admirably on notes which she had the kindness to let me see. It was quite natural that these two speakers should take the care to reduce thought to words on paper, because, in different ways, they are specialists, and they spoke to you as specialists to specialists.

But mine is a very different function. I am here, unlike the two specialists who preceded me, in the capacity of your beneficiary. I am of the great public who, whether they know it or not, are, and increasingly will be, profoundly indebted to you, because you are one of the great instruments in furthering the ultimate intrinsic purposes of American life.

<sup>1</sup> Mrs. George Warren of Newport, R. I., preceded Mr. Justice Frankfurter as speaker.

Those are large words, and yet they are spoken with the care with which a lawyer is by virtue of his profession accustomed to use words.

Let me get at it, as is also the way of lawyers, in a roundabout way. Why do I think that you, the purposes of the Council and the manner in which you are pursuing those purposes, are most important instruments in furthering what is truly vital and enduring in American life?

Let me jump across the ocean. In England, in Great Britain, there is going on a quiet, profound, happily unsanguinary, revolution, and that revolution brings into play your concerns. The country houses, the famous houses of England, are perhaps the most important contribution of England to the visual arts. In their profusion and their elegance, in their imagery and their surroundings, in their vast pervasive, beautifying and cultivating influences, the country houses of England are a thing apart. They grew out of a state of society which is fast passing, indeed gone, dangerously gone from the point of view of preserving those wonderful treasures.

Let me give you two figures which will explain to you why one

is justified in saying that there is a vast, transforming revolution afoot and has been for some time in that great island.

The last published figures of the English Treasury report that only 70 people had an income of £6,000 or more, after paying income taxes. Let us have a moment of silence to take in the implications of that figure—only 70 people who have an income of £6,000. And, of course, in your silence you will translate the pound not into the old, customary five dollars but in the less than three dollars of today.

Ten years preceding the figures I gave, which are the published figures for the fiscal year 1948, the number having an income of £6,000 was nearly 7,000 people. Already the slope was a great declivity. Nevertheless, there were 7,000. And if my arithmetic is correct, 70 is just one per cent of 7,000.

In 1948 you had practically a handful of people with incomes adequate to the maintenance of those great historic treasures. Inevitably those treasures, those vast cultural and spiritual and historic assets of England, were being dissipated, because the owners of these places, despite all their gallantry

in seeking to maintain them, found it impossible to keep them up.

You would suppose from some of the things one reads in otherwise sober and respectable publications, or some of the utterances made by otherwise responsible men, that the first thing these Visigoths—I mean the Labor Government—would do would be to look with pleasure, or at least with equanimity, on the destruction of these symbols of an exploiting age. Well, just the opposite has happened.

And it is an interesting coincidence that we should be here tonight on the very day that Sir Stafford Cripps resigned his Chancellorship. I deem it relevant to mention that Sir Stafford Cripps, the agent of austerity, at a time when the financial burdens were heaviest, when restrictions upon the luxurious life or even the comfortable life of England were the most constrained, when things were very tight for the Treasury, Sir Stafford Cripps, as Chancellor of the Exchequer, in December of 1948, appointed a committee to advise him what to do in order to preserve these famous historic country houses—not only to preserve them as houses but also, if possible, to keep intact the unity

of these houses with their wondrous settings and contents.

I bid you to consider the implications that a Socialist Chancellor of the Exchequer, who is severest in the application of Socialism in other domains, should have deemed it a first charge on his conscience and a first duty of his Government to appoint a powerful committee of inquiry to see what the Government could do to save these places of grandeur, of imagination and history for the whole people of Great Britain.

Of course, he would not do a thing like that without the agreement of his Government. Why did he appoint a committee to inquire into this matter? He appointed it because it concerned Treasury matters, and he knew well enough that when he appointed the committee it was the duty of the committee to report not on the desirability of the preservation of these great treasures but on the means by which they should be preserved.

In June of this year there was published the report of Sir Stafford's committee, making the most dramatic, the most drastic and the most exhilarating recommendations for the maintenance of these houses as great national assets.

The committee reported to the Chancellor that this situation was due to the depleted resources of the families in whose keeping these buildings had been for centuries, as a result of the drastic taxing system of Great Britain. And it reported, therefore, to the Government that there should be alleviation in respect of taxation affecting these historic buildings.

And why did they do this? Because they regard these grandeurs of the past as among the greatest possessions of England. Not because they are monuments of the Tudors or the Plantagenets or the Hanoverians, but because they are part and parcel of great history—of the great tradition, partly of beauty, which is the common concern of the English people, partly also because they represent that history which never dies.

You remember the Americans who came to London in the days of John Burns, that great lover of London. These were fellows accustomed to the Mississippi River. And they looked over the Thames embankment and one of them said: "What's that, Mr. Burns?"

He said, "That's the Thames."

They said, "That murky little creek!"

John Burns became irate. He

said, "Sirs, that's liquid history."

Now, these structures are history in brick and stone and mortar, and those wonderful halls and gardens and lakes are the possession, not of the man who merely owns them, but of every Englishman even though he does not see them, because he is conscious of the extent to which those possessions add to the glory and the greatness of England.

And so this commission has made some drastic recommendations. In order to assure that, in the first place, these historic sites will be known, they called for a council that will make registration of all the houses that are to be kept and maintained. And they recommended, in the second place, that measures be taken, including adjustment of the taxing system, so that they may be preserved without actual purchase.

Some of the conservative organs of England have suggested that such a proposal runs counter to the notion that taxation falls equally on all, irrespective of class. It may well be that, in order to preserve that principle intact, these owners will continue to be taxed like everybody else, but the Government then will make grants so they can thereby maintain these

houses. In other words, the money given will be returned, but the bookkeeping will be straight.

That action seems to me the most positive kind of manifestation that this activity in which you are engaged is not something for the pleasure of the few, but indispensable for the quality of a civilization. These houses, these structures which you are aiming to preserve, are of two kinds. They are things that intrinsically are remarkable, things of beauty. Or they are houses that may not be things of beauty at all but that have political associations which ought to be cherished.

I do not know in what kind of a house Lloyd George was born, but the chances are good that it was not a thing of beauty, nor a joy forever. But it is very important—indeed it is more important if the house is meager—that people should see that this is the house in which a little Welshman was born who for a time partly shaped the destiny of mankind.

I say it may be even more important to preserve a place of historic importance if it is meager, sparse, not compelling in itself.

It would be false in me to say that I deem President Coolidge one of the great figures in American

history, but I can assure you, when I was inside the house in which he was born and reared, I was profoundly moved by the very simplicity of the house, by the thought that out of this house should have come the career that Mr. Coolidge had in American life. It was particularly interesting to me to see all the books he had and to see that out of that meagerness could come the ability to guide a nation.

In like manner, year after year for some 30-odd years, it was impressive to hundreds of men at the Harvard Law School when one of our teachers on Lincoln's birthday brought into class and stacked up all the books—not many—that, so far as we know, Lincoln had read and made his own. There they were, the Bible, Shakespeare, the laws of Ohio or the laws of Illinois, McGuffey's Reader, and what-not.

Those are not merely museum pieces. They are the forces that make and shape the quality of the life of a country.

I say I was profoundly moved by that sight of the Coolidge homestead in Plymouth, Vermont, just as I was disheartened some years ago to be at Staunton and see what I believe has since been changed—the neglect of the house in which

Woodrow Wilson was born. And just as I was disheartened even earlier as a young lad to see the disregard paid to the birthplace of Grover Cleveland; and just as I was thrilled not so long ago when passing through Frederick, Maryland, I suddenly saw the house where Roger B. Taney lived, one of the great figures not only in the American judiciary, but in the history of the United States.

I say to you that unless we keep the stream of the past with living significance for the present, we not only have no past, but we have no present.



There is one further thought that has been going through my mind. It is still very vague but I have a sure conviction there is something to it. It is not merely the significance for ourselves of preoccupation with our historic past, but also what this may mean to the rest of the world. You and I can understand why a great deal of the world thinks Americans are preoccupied with things—material problems and material ideas and material purposes. The thing that strikes the eye and the thing that strikes the ear—those are the things that seem to make the greatest im-

pression upon us, certainly the most immediate impression.

And if there is on our part too much evidence of preoccupation with the present or with what tomorrow will earn, it is not unnatural for peoples outside this country to think we are concerned with the moment, and particularly with the material moment.

To me it was illuminating that when Mr. Nehru came to this country and arrived in New York with the schedule that diplomats prepare for prime ministers and foreign secretaries so that they see only the surface of the United States, Mr. Nehru said he wanted to go to Princeton. This was a jaunt of his own.

And why did he want to go to Princeton? For two purposes. He wanted to see Professor Einstein, and he wanted to see Julian Boyd, the editor of that magnificent work of which we already have the first volume, Boyd's edition of Jefferson's papers.

Now, that to me carries with it many implications as to the impact of this country upon other peoples, and, more particularly, upon the peoples of Asia. I think if there were a more manifest preoccupation and concern with the glory and the significance of our past, it

would prove to the people of other countries and particularly the Asiatic people, that we are interested in the spiritual things, the things of the mind, things that cannot be measured or weighed or counted. They would see that Americans care about something which is deeply rooted and are not merely concerned with matters of the moment.

I should like to mention an episode in our own day which is an indication of how you can appeal even to the most hardheaded and practically-minded men if the matter is rightly put. I refer to what has always seemed to me one of the most extraordinary and laudable acts of Congress. In the very depth of the 1930 depression, in the days of selling apples on Wall Street, the Congress of the United States

on its own initiative and not at the urging, though with the approval, of the then Librarian of Congress, Dr. Herbert Putnam, voted a million and a half dollars for the purchase of the Gutenberg Bible.

I think that episode illustrates the imagination that can be tapped, the potentialities that are to be realized. And that is why I regard your Council as one of the great promoters of the enduring things of our civilization.

For tradition is not a barren pride in a dead glory. Tradition is something that provides refreshment for the spirit; it is something that gives us deep assurance and a sense of destiny, and a determination to hold fast to the great things that have been done through valor and imagination by those who have gone before us.

---

## Honors

**MATTHEW W. DEL GAUDIO** received from the New York Chapter, A.I.A., its Certificate of Merit, 1950 "for notable service to his community and to the profession."

**PIETRO BELLUSCHI, F.A.I.A.**, recently appointed Dean of the

School of Architecture at M.I.T., has been given an honorary LL.D. degree by Reed College, Portland, Ore. The citation praised Belluschi for his "imaginative use of modern materials and disciplined sense of form . . . he has contributed richly to the development of modern design."

# The Education Necessary to the Professional Practice of Architecture

IN TWO PARTS—PART I

*By Ralph Walker, F.A.I.A.*

SOMETIMES AGO I had a letter from Kenneth Johnstone in which he made a statement which has considerably influenced my thinking. The statement is this (my words): We should not be addressing ourselves to the subject of "Architectural Education" but to the subject of "The Education for the Professional Practice of Architecture." Now the differences in meaning are not merely semantic but are extremely diverse in character. It is obvious, for one example, that an "Architectural Education" might be wholly cultural in interest, leading, perhaps, to a fuller individual life but not necessarily related or directed to a foreseeable practice of architecture nor to the leadership necessary to bring architectural and urban order out of the recognized chaos and then maintain an equilibrium thereafter in a continuing civilization. We must reassert that the architect serves more than his individual ego: he works to satisfy a client and to create a community: and this community may well have

eventually the ideals he sets for it—rather than those in present actualities.

If we were to take the thesis that architecture is more nearly an expression of a community way of life than it is a matter of individual cleverness in design, we would move, in my opinion, nearer in definition to the true basis of architecture. In this definition we must be aware, with Paul Valery, that architecture is like poetry, for to quote him: "Even poetry tried to be exact and without nonsense: but that is an impossibility; it only succeeded in becoming impoverished."

This is what I have been maintaining through a series of articles, i. e., that the present attempt to be merely "engineering wise," exact and without nonsense is impoverishing our architecture of today.

I do not believe we are necessarily engaged in trying to develop, in quantities, the rare genius to practice architecture—for he too often, while early acclaimed for his one brilliant explosion, spends

the rest of his life like a spent firecracker. We can be engaged, however, as a profession, in developing a better than average. We can make the word "architect" mean something so intrinsically sound that there will be no need to employ others to tell of our virtues.

I understood Joseph Hudnut once to say that: "To be great one must have hit upon 'one idea' and then to have stuck to it throughout a life: and, further, that all students look for some *one such GREAT*, i. e., a 'hero,' to copy." I often wonder if the hero may not become so imprisoned within his single idea that it is no longer possible for him to escape into others. The one thing sure is that no generation has ever been entirely confident that "any idea" created by itself will be, eventually, considered as great.

One does not object to an abstract idea, for example, if it grants us a "vision," but if it is a mere fumbling with the known the result is then but a diagram—a diagram which one generation may call an experiment while another will consider it but a curiosity. In searching for "heroes" with "great ideas" we must be sure they come clothed in lion skins and not in

those of asses. Perhaps you may remember Voltaire's remarks, "You know that with me great men rank first, heroes last. I call great men all those who have excelled in the useful or the agreeable. The ravagers of provinces are mere heroes."



More fundamental in our efforts is to get the professional man—he who practises architecture—at his very beginnings to appreciate that always his present position is but a meager point from which to expand into a continuing future. For while very few of us have any sense of our ultimate destiny, we can, however, continue to prepare ourselves for responsibility.

I do not believe that the educational processes are in any way a mystery—known only to a very few people engaged in teaching, and, therefore, that they cannot be discussed with their betterment in view. The professional group now in practice well knows how different are the present conditions than were those indicated—in their time—in the architectural schools.

No! Architecture in itself is the mystery—in which the early steps we have recently, in a historic sense, dignified by calling formal

education. The professional teacher should represent the profession in its entirety, because he may not be removed from its active practice and at the same time continue to be alive—nor on the other hand should the man whose major interest is in the practice itself forget that he is also a teacher, an important cog in the training of his successors.

I, who may be rushing in where angels fear to tread, have thought it desirable to state a program by which architectural practice may be approached and the goals indicated as a desired curriculum leading to this same practice. Believe me, I make no stand which I state may not be debated—in fact, so grave do I think the problem that I seek the greatest amount possible of considered thought, and I trust the opportunity for betterment will not be lost either through the aroused complacency of the teachers or through the unwillingness of the entire profession to cooperate. I believe it to be the common responsibility of teacher and practitioner alike to see that we are succeeded by the most competent architects we can imagine and develop.

It has seemed necessary that we review the elements involved in

attaining sufficient competency to practice. I have indicated elsewhere a sense of immediacy concerning the new graduate's desire to practice, and I have found many teachers who think he should be permitted to do so—that the schools should be the judge of an architect's qualifications—and I am not averse to that idea. In America it is not as easy of accomplishment as it is in countries where there is one famous university with a traditional faculty who may justly promulgate standards for the entire country. We might, as a profession, were we in Denmark or Sweden, for example, accept the diploma of the university as meaning the necessary proficiency. It is my understanding that the entrance into these professional schools is not easy; that one must come fully prepared with some general experience before one is permitted to matriculate. So it was in the Beaux-Arts where "les Concours d'Admission" were really indicative and selective of talent. Can we at this time say that, other than in very few schools indeed, the requirements for admission in America are anything but casual? Nor can we blame the lack of adequate preparedness on the presence of the many state universities here

in the U. S. A. with the accompanying political pressure to force admissions; because the three mentioned European examples are "state" institutions as well.

Can we say that there is sufficient selection and grading of candidates for any of the American schools?—or should the profession as a whole, looking toward a future of greater responsibility, insist that the first steps toward professional practice be entered only by the well-prepared and the mature mind? One may even grant, however, that mere age has no criteria to offer; that judgments as to fitness should be arrived at by testing experience.

And how do we set up a definition of "well prepared"? Generally, in the well-worn custom of time measurement, we say "at least two years" in a liberal arts course—without giving too much consideration as to what these two years might be devoted to. Some universities have pre-professional courses supposedly leading one's interest and talents in a predetermined direction toward the work of the professional school; some also have insisted that humanities be integrated into professional men—believing that pro-

fessional disciplines, properly assimilated, carry their own broadening experience as well.

Ortego y Gasset, in "The Mission of the University,"<sup>1</sup> says that the professional man before undertaking technical training should be well grounded in today's humanities, and names them as follows—and their statement in no way seems unreasonable for—"It is necessary to make this (the) ordinary man, first of all, a cultured person: to put him at the height of the times." These cultural disciplines are:

1. The physical scheme of the world (Physics).
2. The fundamental themes of organic life (Biology).
3. The historical process of the human species (History).
4. The structure and functioning of social life (Sociology).
5. The plan of the universe (Philosophy).

These do not seem unreasonable nor impossible of understanding by the "ordinary man;" rather they are readily agreed upon as necessary. At no time does he suggest that one become a master of any, but it is assumed that a funda-

<sup>1</sup> "The Mission of the University"—Princeton University Press, 1944; page 73.

mental understanding will be given in order to develop a continuing curiosity—one which enables an educated man to keep abreast of advancing theory. "A fundamental general education means the whole development of an individual, apart from his occupational training. It includes the civilizing of his life purposes, the refining of his emotional reactions and the maturing of his understanding about the nature of things according to the best knowledge of our times."<sup>2</sup>

Most important to him, however, is the well-grounded knowledge in one's own language, in the history of one's own culture. Can it be readily said that any American university assumes that these are so essential as to make them a *must* in entrance requirements or in continuing disciplines?

Ortega y Gasset is merely repeating what Thomas Jefferson said a century and a half ago, and whose idea was that "education in general should teach a man to observe with intelligence and faithfulness all the social relationships under which he will be placed; it should equip him with

the information he needs for his private affairs, to keep accounts, measure, to write down and preserve his own ideas and contracts; to read, and nourish by reading, the growth of his abilities and virtues."<sup>3</sup>

Above all, there is the ever-present need of appreciating the things of the mind, especially if beauty is to be even slightly appreciated—an impossibility unless there is a broad agreement among us regarding the need and qualities of this general education and the way it may affect our efforts. Otherwise, a training in technical professional jargon will, I fear, have little meaning other than a development of an extremely materialistic civilization—one already too much in evidence. We find the architecture of our time growing as a dreary copy of the external aspects of the factory; and this because the leaders in this movement have no real philosophical understanding of the needs of their time: for they stress a limited idea of what is the machine itself and what it may accomplish, so that the education of men under them does little other than develop the

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<sup>2</sup> Howard Lee Nostrand: Introduction to "The Mission of the University."

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<sup>3</sup> "The Education of Free Men"—Horace Kallen.

natural inclination of youth—i. e., to imitation. Rather should they create within the mind of the youth a serious desire to study man's relation to his time, discovering for himself the wide nature of the problems he will have to synthesize and to which, later, he must labor to determine adequate solutions. In other words, let us develop critical judgment, creative imagination, and competence in handling unique situations, i. e., the fundamentals of leadership.

We will admit that the practice of architecture has no meaning unless it is part of the conscious

ideals for the better world—one now obtainable through a full use of our potentialities—and that present building techniques, to attain the qualities of architecture, must be guided by a broad philosophical understanding of other fields than our own. We should, therefore, build up a firm background of mental and spiritual co-operation between the fundamental humanities which embrace all of life, and the technical aspects of a profession which are limited in specific approach. The real purpose of all education is to develop powers of selection.

*(To be continued)*

## The Design Workshop at Monterrey By Hugh L. McMath

PROFESSOR OF ARCHITECTURE AND PLANNING, FORMERLY DIRECTOR OF THE SCHOOL  
OF ARCHITECTURE, THE UNIVERSITY OF TEXAS

DURING THE SUMMER OF 1950 the first Design Workshop for students of architecture from the United States and the Republic of Mexico was inaugurated at the Instituto Tecnológico y de Estudios Superiores de Monterrey, and will again be offered in the Summer of 1951. This Workshop resulted from the close collaborative planning between the adminis-

trative officials of The Instituto and the author, who was invited to organize the program of the Workshop as an effective demonstration of architectural education and international relations between our two countries. In addition to its professional advantage, the sojourn in Mexico provided an excellent opportunity for the student from the United States to become

FEBRUARY, 1951

acquainted with the Mexican way of life and at the same time for the Mexican student to make friends with his fellow professional students from north of the border. This international spirit was further promoted by the close collaboration of the design critics, Professor Ricardo Guajardo, Head of the Department of Architecture of the Instituto, and the author. Arq. Guajardo is the architect of many fine residences and commercial buildings in Monterrey and of the new stadium for the Instituto which was dedicated by the President of Mexico, Sr. Miguel Aleman V., in July 1950.

The program of the Workshop is planned to provide the student not only with accredited courses in Design on the third, fourth and first half of the fifth year levels, but also to coordinate the Design courses with visits to the large manufacturing plants of basic building materials—steel (structural, reinforcing, and window sash), tile (ceramic and cement), wood (sash and doors), and glass (window and structural). In addition, visits are made to the numerous modern commercial buildings, residences, and housing

developments of Monterrey, thus providing the student with a first-hand knowledge of the manufacture and use of materials in buildings.

In addition to the Design courses, students in the Workshop also have the unusual opportunity to study sculpture with the noted Austrian sculptor Adolfo Laubner, who executed the striking figures for La Purisima, and to study the Pre-Hispanic and Colonial art and architecture of Mexico under Professor Wilfrido DuSolier, Chief of Archaeology of the Mexican National Institute of Anthropology and History. Also available to the students of both countries are courses in the Spanish language, literature, history, geography, sociology, government, and education —of Latin America and Mexico in particular.

The Instituto was recently admitted to membership in the Southern Association of Colleges and Secondary Schools. Courses in the Workshop are accredited by the member institutions. Students from other universities who wish to receive credit for courses undertaken in the 1951 Summer Session should obtain approval in advance from their respective institutions.

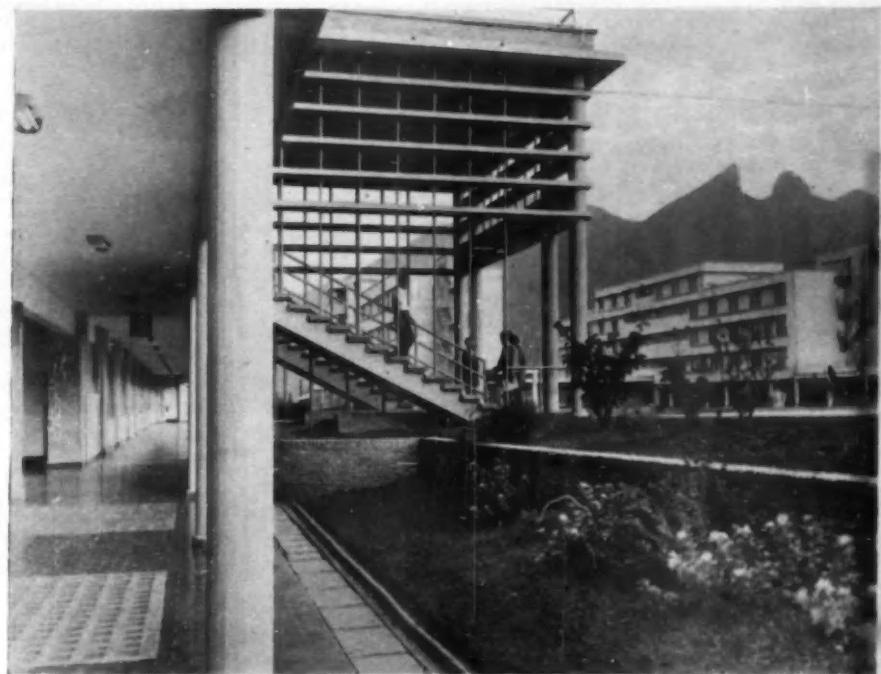
Monterrey, the home of the Instituto, an industrial center with a population of 340,000, is one of Mexico's leading cities. Its altitude of 1,800 feet above sea level and its location in a valley close to the imposing mountains, La Silla and Las Mitras, with the ranges of the Sierra Madre in the background, make for a delightful climate the year around. The Instituto is housed in a group of impressive modern buildings designed by Arq. Enrique de la Mora, of Mexico City, on a campus of one hundred acres surrounded by mountains. It is sited at the head of the beautiful Huajuco Canyon at the foot of La Silla mountain, which forms a dramatic backdrop. The city, founded in 1596, still retains many reflections of the early Spanish Colonial period and, with its neighboring towns and villages in their beautiful natural settings, is rich in materials for the student painter and photographer. Mexico is a land of beauty and striking contrasts, and in Monterrey can be found a delightful blending of the old and the new in such fine examples as El Obispado, 1787, and the beautiful contemporary church La Purisima, which was also designed by Arq. de la Mora and is

considered to be the outstanding example of modern ecclesiastical architecture in Mexico.

Some fifty miles to the southwest of Monterrey, at an altitude of one mile above sea level, is the delightful town of Saltillo, capital of the State of Coahuila. This is a community preserving much of its Colonial character and here again we find the same exciting combination of ageless beauty in the Cathedral de Saltillo, 1746, and the fine modern municipal hospital building just recently completed.

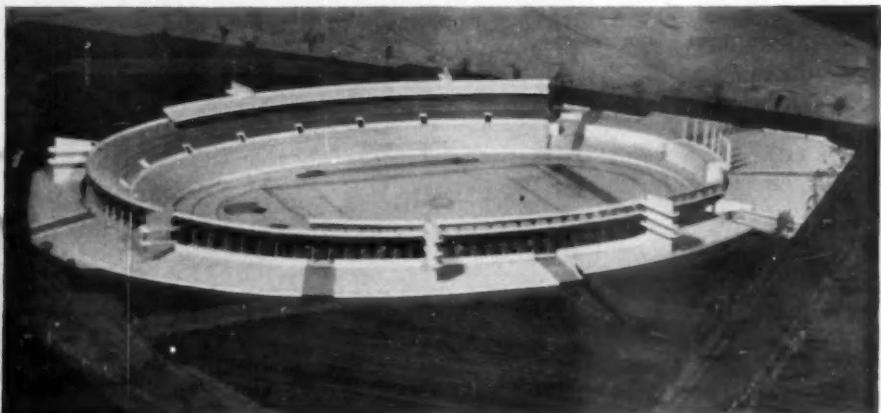


The Instituto, although only recently founded (1943), is already considered to be the most modern and progressive technological institution in Mexico, and is destined to play an increasingly important role in the progress of higher education in that country. Great credit for this position of leadership is due to the careful planning and support of the Instituto's program by the industrial interests of Monterrey. Much of this responsiveness to the needs of the Instituto has, in large measure, been due to the results of the educational program of the school itself. The growth of the Instituto is a fair index of its progressive-

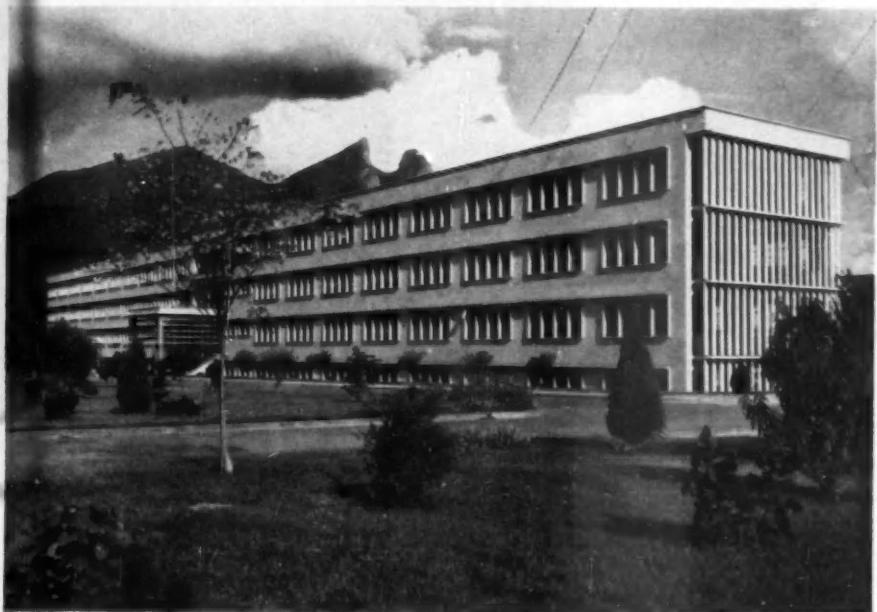


INSTITUTO TECNOLÓGICO Y DE ESTUDIOS SUPERIORES DE MONTERREY  
CLASSROOM BUILDING

*Journal*  
*The AIA*



MODEL OF THE INSTITUTO'S STADIUM  
RICARDO GUAJARDO, ARCHITECT



*Journal*  
*The AIA*

CLASSROOM BUILDING OF THE INSTITUTO  
La Silla Mountain in the background

ness. Today there are five times as many students enrolled, representing all of the States of the Republic, as there were in the first year of its existence. During this same period, the library has grown from 300 to 20,000 volumes.

This same progressiveness, together with a sincere desire to promote international understanding

and goodwill, are objectives of the Workshop. Our American architectural students profit materially and spiritually from their Workshop experience. No student can leave that beautiful country and its friendly people without a sincere desire to return—it is always

"¡Adios, amigos! ¡Hasta la vista! ¡Hasta luego!"

## An English Visitor Looks Us Over

EXCERPTS FROM AN UNINHIBITED LETTER WRITTEN TO HIS PRINCIPAL BY PETER NEWNHAM, EX-STUDENT, WHO CAME OVER TO SEE AND WORK IN OUR ARCHITECTURAL OFFICES. THERE WILL BE OTHER INSTALLMENTS TO FOLLOW, RE-PRINTED FROM *A.A. JOURNAL* BY COURTESY OF THE EDITORS.

I WENT NEXT to Knoxville, the center of the T.V.A., and was lucky enough to meet Mock, the Staff architect. He is from Switzerland, studied under F.L.W. He was very charming and took me up to one of the dams, and showed me a house he was building for a client with seven children. The dams—in fact the whole valley—are great propaganda for the success of the experiment. What small unintended pieces of land do exist are furrowed with erosion patterns, and contrast dramatically with the rich, cultivated areas that have been farmed according to conservation principles. Norris Dam—one of the higher, narrower varieties—

impressed me especially. The lake above winds away round wooded bluffs, and is dotted with house-boats—often T.V.A. prefabs stuck on pontoons—whose random dispersion contrasts with the directness of the dam. Mock had interesting views on the power stations and other ancillaries. As you will know, most of the present dams have the power houses massively built in concrete to harmonise with the dam. He, believing the generators are (compared with the dam) essentially small and precise instruments, wishes them housed in a delicate and precise structure. I told him of the controversy over the South Bank Power House and

how it had been proposed that the "machinery" should be mounted in a glass box rather than a brick prison.

The house was my visual introduction to the Wright influence. Mock had been able to buy up a load of teak cheaply and so, incredibly, most of the exterior was vertical teak siding: "vertical" in construction jargon only, for the walls battered to and fro in concert with the sloping ceilings. I had always thought the photos of Wright's eccentrically moulded ceilings looked nonsensical, but in three dimensions Mock's admittedly simpler variants really worked. In the children's area in particular, uniting the canted ceilings and walls with the same material down to dado height completely altered the apparent height of the room; a thought that might hold an idea for overhigh classrooms. He had treated the children's sleeping quarters as a series of cells opening off the common play area, boys on one side, girls on the other (the progeny had been well planned). When I told him how Hartfordshire had avoided the cell-like feeling of their classrooms he began to cast about for ways of modifying his design, even though three-quarters build.

I hit New Orleans at the Mardi Gras, and underneath it all was the cast iron, heavily encumbered with neon signs. The *Review* photographs were pretty honest and it was all as rustily exciting as had been hoped. The "Streetcar Called Desire" is a bus these days. The one called "Cemeteries" took me there, but we have just as good stuff in Highgate, and three times as macabre. The "Garden District"—the turn of the century residential area—fascinated me and merits a place in *Castles on the Ground*. Ponderous wooden residences, their power-saw gingerbread thick with white paint, lie half obscured behind mature trees. The flowers in the gardens are bright, and rather too big. The ships hoot on the Mississippi, half a mile away. The houses are mostly divided into flats; but the atmosphere of faded glory is infinitely preferable to the wooden boxes that are spawning on the outskirts of most American towns.

After New Orleans, on and on and on through Texas to the Mexican border, and then up to the Grand Canyon, then down to Phoenix and out by taxi to Taliesin West.

(To be continued)



## Arthur Ward Archer, F.A.I.A.

1883-1950

**A**RTHUR WARD ARCHER, who died on July 2, 1950, was a practical idealist who derived great personal satisfaction from service to his profession. The impress of his personality will be enduring. The results of his labors on behalf of his fellows will long be evident. As a colleague he was well loved and as a mentor he was held in high esteem. His devotion to the cause of furthering high standards of professional practice was for many years his best-known insigne. To him the term Architecture was synonymous with Trust, Integrity and Proficiency. His credo in those categories was exacting and uncompromising.

He was graduated from the University of Illinois in 1907. For the next decade, interrupted by a year of travel and study in Europe, he was employed by the office of the Supervising Architect of the Treasury Department as a superintendent of Federal construction. That work took him to many parts of the South and Midwest and in-

cluded a residency at the U. S. Military Academy at West Point.

In 1917, tiring of the frequent changes of locale and especially of the limits placed upon individuality, he established an office for the practice of architecture in Kansas City. Almost immediately, however, World War I caused his removal to Washington where he served in the War Department as a designing engineer. In 1919 he returned again to Kansas City and his practice there was continuous until his death.

His commissions were satisfactorily numerous and uniformly well executed. His practice was general and included nearly every type of public and private work. A firm believer in the principle of Laloux that "without a good plan a good façade is impossible," he worked indefatigably to produce logic and functionalism in the plan. Especially in the design of industrial plants was this evident. For many years he was considered a foremost authority on baking-

plant planning. In addition to his industrial and commercial work, he executed many churches, hospitals and residences. During the last five years of his life, as the senior member of his firm, he directed the design and construction of a considerable volume of hospital and public work. During World War II he was the architect-engineer for two large military projects, the Camp Clark (Mo.) Prisoner-of-War Camp and the McCook (Neb.) Army Air Field.

Arthur Archer was best known among his colleagues as the driving force behind the enactment of a registration law for architects and engineers in the state of Missouri. For more than a decade he labored unceasingly in that cause without desire for personal gain and sometimes in the face of professional apathy and political opposition. His personal enthusiasm and fervid zeal was largely responsible for the unification of opinion among the profession which at length resulted in the establishment of the Registration Law. He was appointed by the Governor of Missouri as the first chairman of the joint Board for the Registration of Architects and Professional Engineers, and served in that capacity

for six years. During that time he gave unstintingly of his time and energies to the establishment of the administration of the law. To the time of his death he was consulted as an authority on matters of registration, not only in his own state but by professional groups in many other places.

In 1947 he was elected to Fellowship in The Institute in recognition of his outstanding services to the profession. He was Director for the Central States Region of The Institute for nearly two full terms, having first served an interim term following the death of his predecessor. His friends among the membership were legion. His readiness to serve was unhesitating and sincere.

Twice President of the Kansas City Chapter and almost continuously a member or chairman of important committees, he was for many years a guiding influence in that body. Rare, indeed, was the Chapter meeting at which the counsel of Arthur W. Archer was unsought or unheeded. This evidence of the esteem of his fellows was always apparent. At the time of his death he was President of the Missouri Society of Architects.

One of his outstanding characteristics was his genuine interest

in the young men of his profession. Always willing, even eager, to listen to problems, to give counsel and encouragement, he was often closeted with those who essayed to follow the path of architecture. Many of those who today are secure in their own practice owe much to his insight and understanding.

Arthur W. Archer did not compromise with his professional

ideals. He did not pull punches when it was necessary to be firm. Questionable ethics often brought forth his wrath. Withering, indeed, was his comment upon what he considered deserved occasion. But he was one of the kindest of men, withal. Long will the memory of his vivid personality remain green among those of us who knew him.

CECIL E. COOPER

## Architecture and Society By Pietro Belluschi, F.A.I.A.

An address on the occasion of receiving the honorary degree of LL.D.  
from Reed College, Portland, Ore., Dec. 17, 1950

I AM DEEPLY MOVED by this general display of good will towards me. I think it is a great honor to be awarded a degree by a college which enjoys so great a respect in the world of education. I don't like to appear modest, but since I am fully aware of my own limitations, I choose to regard this award not so much as a recognition of personal merits, but as an official gesture of sympathy with the general ideals which many architects of my generation have held and valiantly fought for in these last few decades.

I will say first that I am glad

to have lived through such a momentous period of change. My early life was influenced and not a little stifled by the glory that was Rome; as a student in architecture I could hear the wide discontent of the intellectuals and their desire for renovation. Led by a few men of genius, the younger generation was spoiling to shake architecture out of its lethargy, slay the "Beaux-Arts dragon," and clear the ground for the new era.

Without getting myself too deeply involved in trying to describe the historical continuity of architecture, or in arguing the underly-

ing esthetic philosophy which to me explains tradition in its larger meaning, I shall try to speak of the ideals on which contemporary architecture is based, to what extent these ideals have been realized up to this time, and of what help they will be to us in our future development.

First and foremost of these ideals is the right to free our thinking from the dogmas of the past. It has now become clear that the various historical forms developed by past generations cannot serve us well. Freedom has its dangers; without discipline it leads to anarchy—but just as in politics, freedom is the healthiest climate for progress.

Complementing this ideal of freedom is the right to interpret our own world in forms suitable to the demands and purposes of the times. We believe that architecture, in order to be significant, must absorb and give meaning to modern methods of construction, and to newly developed materials, as well as reflect the physical environment of a region and particularly the traits of its people. In this respect, the West Coast, with the pioneering heritage of its people, with definite natural characteristics of its own, and with

less binding ties to the past, has been able to advance more visibly towards the realization of valid contemporary forms.

Finally, we believe in establishing the right to think and speak in behalf of our own society, if we can ever hope to be of help in bringing some degree of order out of the confused and ugly environment which is the modern city. In this important task, conservative architects have looked in vain to the past for ready-made solutions, using as example and guide the European city, with its stately palaces, fountains, monuments and plazas. Unfortunately, the social order which produced such appealing forms no longer exists.

Our own society is conditioned by the machine and dominated by the desires of the common man. The common man no longer wants to live in slums; he does not ask for stately palaces but for clean houses and children's playgrounds. He wants comfort at the factory and recreation after work; he wants good schools and good transportation; he demands that the problems created by traffic, smoke, parking and shopping be solved to his convenience—in brief, he wants an efficient city, and in this he is right. Surface embellishments

may come later when our esthetic creativeness will have reached maturity.

The ideals of a modern architect may then be very briefly summarized as follows: He must come to terms with his environment; only then can he hope to become again creative, not in the anemic method of the academy, or as a fashionable hireling of the wealthy, but as a lively interpreter of the new social order and as a prophet of his age.

To what extent have we succeeded up to now? We readily admit that our accomplishments are very modest, and our successes mostly on the negative side. What little we have to show for our efforts has not been easily achieved, not so much because of the doubters among clients and public, but mostly because of our own conflicts and limitations. We had to find our way among the great many technical advances, and distinguish the basic from the superficial; we had to develop the inner discipline which alone could prevent us from being seduced by the many transitory forms offered for daily consumption. It is also apparent that we have succeeded in designing good factories, but have failed to

create beautiful monuments. Today we are more honest, more practical, and quite functional, but it has been at the expense of grace and gentility. We have taken away many of the established forms, so cherished by our ancestors, and have replaced them with stark utilitarian ones, which give little nourishment to the senses. We have taken away from the little man in the street all the stereotyped little ornaments, cornices, cartouches, and green fake shutters, but we have not been capable of giving him back the equivalent in emotional value. The fact is that, after three decades of rather cold functionalism, we have come to the realization that emotion is a great force in our everyday world; it pervades our actions, our political motives, our very happiness—yet emotions have not been given the guidance they deserve; they are the very soil in which both architects and public may grow to creativeness and understanding. We can observe that people, beautifully trained in scientific disciplines, are quite lost when faced with new artistic experiences.

By looking at our cities it is quite obvious that we have not been the interpreters and the prophets we had wished to be; we

are still shy on wisdom but I believe our thinking has acquired a greater clarity of purpose and discovered new aspects of beauty, yet to be translated. We have also found that beauty is forever changing and eluding possession, perhaps because of the power of the human mind to perceive and to create, and that power has no end. We have rediscovered on our own terms that architecture is the art and science of organizing space and relating it to man for his pleasure and comfort, and that an architectural work really lives and shines only when it is part of a larger organization.

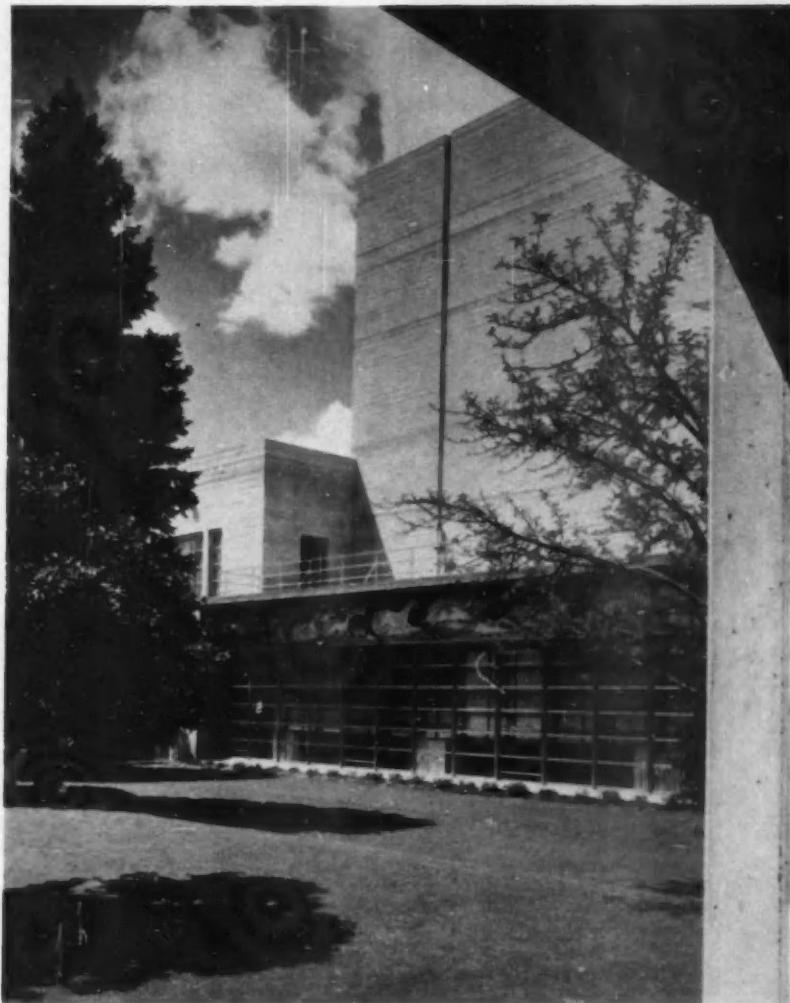
It may be said that the sum total of our vision spells "Utopia," but I believe that the complex events of our modern life which eventually will force us to make fundamental decisions are accelerating in their tempo. Wars, obsolescence, traffic, air travel, mass education and so on, will inevitably bring us new demands for change, and from them new forms. If we are prepared, and if our vision is clear, we can make each move—however small—an orderly and logical step toward the total plan.

When I compare what was produced in the architectural schools

years ago, when the Beaux-Arts held power, and when all good architects came from Paris—compare this with the present work done by today's students, I feel greatly encouraged. I believe that the next generation will really make us proud; from the lesson we have learned I hope they will acquire a new discipline of the mind to take the place of the discipline of the "styles," and that they will have enough feeling and integrity of purpose to make their work of lasting significance.

And now that most of the battles against dogmas have been won, I hope they may also gain a certain amount of tolerance for all the human symbols and forms of the past, because people need them and live by them to a greater extent than is realized, because they furnish a feeling of continuity which gives them faith in their evolution. This fact the architects must understand if they want to be the leaders.

In these dark times we have a greater need of faith in the future than ever; by the symptoms of current events our civilization may commit suicide on a tremendous scale, and in a shattering shortness of time. But I persist in the optimistic view that in all events the

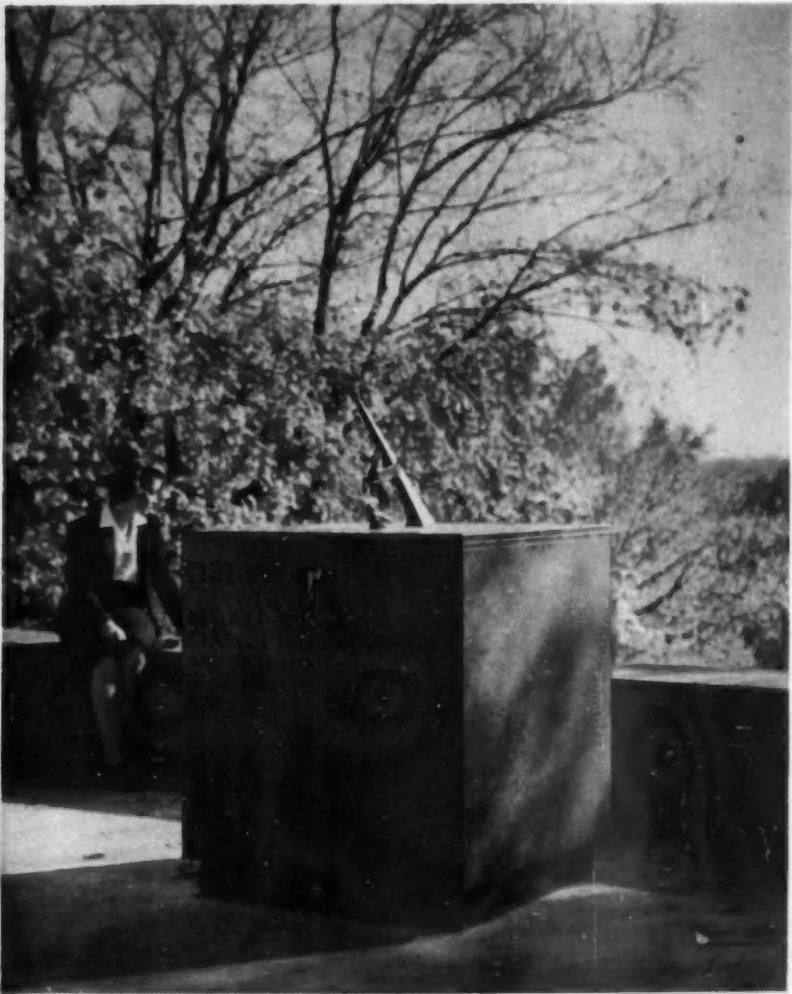


FINE ARTS CENTER, COLORADO SPRINGS, COLORADO  
THE EAST GARDEN

Frescoes by Frank Mechau  
JOHN GAW MEEM, F.A.I.A., ARCHITECT

In the series of  
Architects' Favorite Details

*Journal*  
*The AIA*



A MEMORIAL TO CLIFFORD SCOTT STILWELL  
DENISON UNIVERSITY, GRANVILLE, OHIO  
WILLIAM GEHRON, F.A.I.A., ARCHITECT

*Journal*  
*The AIA*

foundations of a new renaissance are being laid now. It will not be for us to see it, and we must only reckon in terms of generations for its flowering, but I believe a better environment for a happier mankind is in the making. It is a task to excite the imagination, and it is now in the hands of our young people.

It is for this reason and in this hope that I have selected to forego a busy practice to take part in education. I look with great misgivings at my accomplishments of the past, full as they are of compromises, failing of their goal, yet I have never doubted that there were ideals to sustain; those I hope to be able to transmit to the

younger generation. How I will like sitting on the side lines as a sort of swivel-chair general, pontificating and coaching, after having fought on the field, I do not know, but I hope that my words of encouragement may be of some help.

What really made me decide to accept the deanship at M.I.T. was the statement of policy of its president, Dr. Killian; he stated in different and better words that a major over-all task of the Institute was to unite man's knowledge of science with the wisdom of feeling in the hope of bringing about an integration of his emotional and intellectual powers, the end being the making of the "complete man" for a happier and wiser world—and God knows, we need it.

## The Bondage of Emancipation

*By E. James Gambaro*

"You boil it in sawdust: you salt it in glue:

You condense it with locusts and tape:  
Still keeping one principal object in view—

To preserve its symmetrical shape."

The Beaver's Lesson  
from "The Hunting of  
the Snark"

by Lewis Carroll

AFTER a first startled reading of Mr. Greeley's article "The Emancipation of Architecture" in the November 1950 JOURNAL, I

recalled that Mr. Greeley is from New England, and, being familiar with the dry humor of New England, I then reread the article with better understanding and more interest.

Because people in other sections of the country may not be familiar with this type of humor and because the article brought to mind discussions, arguments and com-

ments I have heard, I offer some further comments on emancipation. I am in favor of architectural freedom—but the concept of freedom needs a little examination.

Mr. Greeley says the New Freedom is here, but he specifies only what we are free from and says not a word about what we are free for. Although freedom is spoken of as an entity, it is a means, not an end. Tradition binds only when some powerful force is taking shape within a society and carries with it the necessity for its expression which cannot be accomplished within the confines of tradition. The most useless of all struggles is the one to be free of tradition simply because it *is* tradition, because it achieves nothing positive.

Beethoven, until he wrote his Third Symphony, was a composer who followed tradition, and his earlier works teem with echoes of Haydn and Mozart. He broke the bonds of the then conventional form when his mighty spirit surged with a message that could not be given in the old form. In the driving need to have his music give his message, he broke rules and changed the old order until the music that "only Beethoven

could have written" evolved. But his purpose in breaking those bonds was not simply to be free of the old rules, but to put his message into music. The old forms satisfied until they could no longer contain that message. To free ourselves from the tradition of Greek Classic architecture because conditions in our society today make that style impractical and cumbersome and because it is not a true expression of our culture, is good. But to free ourselves from Greek Classic only because it is traditional and therefore "chafing" is a complete negation.

The ancient civilizations to which Mr. Greeley refers had a society that changed slowly, that remained very much the same for long periods of time. The architecture of a society is an outgrowth and expression of the life of that society. How people live, what their amusements are, their form of government, how and what they worship, methods of construction, building materials available (or ease of transporting them from a distance), inventions, climate—all these things affect the architecture. When these conditions and forces change enough, the cumulative effect of those changes is reflected in a changing architecture. To

force a change in the architecture when the animating cause is lacking is only eclecticism in reverse.

Mr. Greeley criticizes the ancient Egyptians for copying the old, but not everything that appears to be copying is copying. In "The Poetry of Architecture" Frank Rutter says: "Further it must be remembered that emotions repeat themselves—as history does—and the deliberate imitations of past models must not be confused with the resemblances, occurring between buildings of various ages, which are genuine expressions of the same idea."

Truly, function is a dominant factor in design and should not be restricted by blind adherence to tradition—either the tradition of being traditional or the more recent but equally binding tradition of being non-traditional at all cost. Serviceability must not be sacrificed to symmetry—neither should it be sacrificed to any false necessity of being asymmetrical unless the solution demands it. The emancipation advocated by Mr. Greeley is every bit as restricting as the traditionalism he inveighs against because both originate in outside pressure instead of evolving from inner forces with natural inevitability. Let us not blindly

exchange the bondage of traditionalism for the bondage of a forced "emancipation" from it. We are not really free of traditionalism while we are still so determined that we must *not* be traditional. That state of thinking still has tradition as its dominant factor, even though the direction has been reversed.

By all means, let us be free—both of traditionalism and non-traditionalism. Let us be free to design buildings that are what they are because what they are is the inevitable expression and fulfillment of their purpose; because they reflect and supplement the community or society in which they stand; because they express the thinking and the ideals of the men who build them and the people who will live with them; and because they also express the aspirations, the hopes and the dreams of men in forms and designs that speak to us of beauty.

Balance is a universal principle, and with a chuckle I noted that even in Mr. Greeley's redesigning of the human body that principle is evident. The heart on the left is balanced by the liver on the right; and more than that, the heart's position in front is balanced by the liver's position in the back.

As for his Vermont cow with two short legs on one side for hill-side grazing, I can't accept that at all! Perish the thought that my cows might become inhibited and frustrated by the necessity of grazing always in the same direction! No sir—my cows shall have four retractable legs so that *any* two legs may become the short ones and the cows will not be the victims of any incomplete emancipation.

Freedom is a cherished ideal in any field, but let us be free *for* instead of merely free *from*. We shall not achieve any of our ideals as long as our cry is "down with" anything. When we substitute for

that cry the positive and dynamic ideal of building for our own way of life in the present and looking toward the future, we may find that impractical eclecticism is falling of its own weight when it no longer has either support or resistance to sustain it.

For anyone who might be inclined to take Mr. Greeley's article too seriously, I highly recommend his Guest Editorial in the JOURNAL of June 1949, in which he says, "Architecture is not a *mere* anything." Indeed it is not—not even mere emancipation from tradition.

## News from the Educational Field

UNIVERSITY OF DENVER'S School of Architecture and Planning has appointed Earl C. Morris interim director of the school, replacing Carl Feiss, who has become Chief of the Community Planning Branch of HHFA. Mr. Morris is a graduate of Columbia University and was the 1928-30 holder of the LeBrun Traveling Fellowship. Since 1935 he has practised in Denver, at first with the late F. W. Frewen.

UNIVERSITY OF PENNSYLVANIA's School of Fine Arts an-

nounces the continuation of the Theophilus Parsons Chandler Fellowships in Architecture, bringing \$1,200 each to two students doing graduate work. Application forms, obtainable from the Dean's office, are due not later than March 1.

Another scholarship available at U. of P. is the Albert Kahn Scholarship in Architecture, providing \$1,100 per year. Application forms for this are likewise due not later than March 1.

In addition, U. of P. offers two Graduate Tuition Scholarships for

1951-52, for which application forms should be received by the Dean's office not later than March first.

STANFORD UNIVERSITY announces the appointment of Dr. Jaroslav J. Polivka, a Czechoslovakian-born construction engineer, as a lecturer in architecture. Dr. Polivka collaborated with Frank Lloyd Wright in the development of the design for the proposed Guggenheim Gallery in

New York and also the proposed low-level bridge crossing of San Francisco Bay.

The firm of SKIDMORE, OWINGS & MERRILL, Architects, has established four scholarships designed to recognize, encourage and stimulate excellence in the undergraduate study of architecture. The four scholarships have been established at M.I.T., Cornell, University of California and University of Illinois.

### They Say:

**A. Graham Henderson, A.R.S.A.**  
*(In his inaugural address as President of the R. I. B. A., November 14, 1950)*

Here then is the picture of the future as I see it and the foundation of my faith. On the one hand, a growing public awareness of architectural values and, on the other, a profession rising to a higher level of general competence through systematic education both in design and in all technical subjects. I believe that my faith will be justified and it is naturally to the younger generation I look principally for this justification. If they can take all that is good from the lessons of the past, equip themselves for their task, give of their very best in their work and, above

all, have faith in themselves, I am confident of the future of our profession and of the public reactions to it.

**Richard U. Ratcliff**

*(In an address before the Conference on the Administration of Research, Ann Arbor, Mich., September 13, 1950)*

Research in some fields has moved forward so swiftly and dramatically during the past decade that those of us in other areas occasionally feel as if we were moving backwards. The relative progress of research in housing, and that in nuclear physics, for example, or plastics, has made me feel at times a bit like Alice must have felt, when the Red Queen said to

her: "You have to run as fast as you can just to stay in the same place. If you want to get somewhere else, you must run twice as fast as that."

L. C. Bastian

TECHNICAL DIRECTOR, AIR CONDITIONING  
AND REFRIGERATING MACHINE ASSOCIATION

(*At the BRAB Conference on Weather and the Building Industry, January 1950*)

Although each day we eat some three pounds of food and drink in the neighborhood of four pounds of water, we actually breathe about 34 pounds of air—approximately ten times as much air as food or drink.

T. M. Cleland

(*In an address before the Society of Typographic Arts, Chicago.*)

We are told that we must try in all our works to represent the spirit of our age. From this I would gather that artists of the Middle Ages were quite aware that they *were* the Middle Ages and were trying with all their might to be as medieval as possible, and those of the sixteenth century were saying to each other, "Have you been as renaissance as you should have been today?" It seems more likely to me that they just thought they *were* "modern" or "con-

temporary," though it never seems to have occurred to them to call themselves that or that the name was a sufficient excuse for poor workmanship. It seems very unlikely that they knew anything about the spirit of their age, because we are just beginning to find out what it was now. So I am unable to understand just how we can know and play at being the spirit of our age short of a century hence.

Sydney Edward Thomas Cusdin,  
A.R.I.B.A.

(*In his inaugural address as President of the Architectural Association, October 25, 1950, in London.*)

Look at it how you will, it seems to me we are at present lacking, in our contemporary work, any true or generally accepted esthetic—the science and perception of the beautiful. This is meant more as a criticism of part, than a condemnation of the whole: for never was planning technique more highly developed or closer related to functions than it is today. Never before have so many imaginative devices and conceptions in the structural and engineering services, or the use of scientific knowledge in buildings, been more skillfully exploited. Yet I wonder what measure of agreement one would

get even in this room to the question: "What is the most beautiful building in London built during the last twenty-five years?" . . . I am convinced that architecture is something more than building engineering. It is my firm belief that a new and a true form of architectural expression is nearer to use than ever it has been during the last one hundred years, not only just round the corner, but on our very threshold.

**Edgar I. Williams, F.A.I.A.**

*(Speaking at the Convention of the New York State Association of Architects, November 3, 1950)*

In man's effort to overcome the drudgeries and provide means of obtaining the pleasanter things without hard physical effort, he has discovered and developed many devices and gadgets. These practical implements and their arrangement in buildings affect architectural expression. But to make the use of these things an aim in itself, to state as a premise that modern architecture rests on their uses, is to deny the teaching of experience which shows that the significant eras of architecture were the reflection of significant eras of culture and human aspirations of a high spiritual or esthetic quality, not the development alone of prac-

tical means of building. Those things which have survived the ravages of time and the destruction of man owe their existence, I believe, to qualities above and beyond practical considerations; in fact, to their esthetic qualities, qualities which are above or beside logic.

**Walter Gropius**

*(Speaking at a dinner in the Blackstone Hotel, Chicago, April 17, 1950.)*

We still seem to be stuck with an irrelevant slip-cover civilization, as we might call it. Our sense of beauty has turned into a timid and insipid attitude which dares to offer us an imitative cosmetic skin treatment as a substitute for a creatively conceived design which should grow, instead, from the very bones of an industrial product.

**Robert Moses**

*(In "Build and Be Damned," The Atlantic, December 1950)*

The typical real-estate subdivision brochure contains distorted maps, claims that distant places are within easy commuting range, and pictures kitchens replete with shining gadgets, living rooms which look like Hitler's Chancellery, and gardens reminiscent of Marie Antoinette and the Tuilleries. These folders, which aim to create a

romantic atmosphere, are labeled Rocky Mountain View, American Venice, Marmaduke Manor, Phoenix Park, Pacific Shores, Aztec Village, Wampum City, Quahog Beach, Casabianca, or Capri. Their streets are named after fruits, presidents, ball players, movie stars, Indians, Eskimos, de-

parted local celebrities, Scotch clans, and Riviera resorts. There are usually guarded references to a magnificent community clubhouse where good old Crestfallen Manor still stands, and to murmuring hemlocks, vast expanses of sandy beach on salt or fresh water, and so forth.



## Architects Read and Write

*Letters from readers—discussion, argumentative, corrective, even vituperative*



### ART BY OTHERS

BY HENRY HOPE REED, JR., New Haven, Conn.

PROFESSOR WALTER GROPIUS, as cited in your October issue, would have the students in the arts give less time to examining the great works of the past and more to creating their own.

Why does Professor Gropius stop with the arts? Why does he not pursue his reasoning to its logical conclusion and jettison all of man's inheritance? There will then be no need for the young architect to look at Michelangelo, for the aspiring writer to read Shakespeare,

or for the fledgling musician to listen to Beethoven. Our artists obviously must have no obstacles, other than ignorance, between themselves and their work.

The late Henry Ford had a much simpler phrase for expressing his disgust with the past; his motto was, "History is the Bunk."

Like Narcissus, fatally held by the beauty of his image reflected in the pool, Professor Gropius is blinded by the overwhelming beauty of his own creation.

FREDERICK LEE ACKERMAN, F.A.I.A.

BY ELECTUS D. LITCHFIELD, F.A.I.A., New York

IT WAS GOOD that in the December number of the JOURNAL, Lewis Mumford should pay tribute to the character of Frederick Ackerman. He was an accom-

plished architect and a truly valuable public servant. With his partner, Alexander Trowbridge, he received the medal of the Architectural League of New York for the

design of the beautiful house of George D. Pratt at Glen Cove, Long Island. What he did was notable; what he was, was outstanding.

Mumford speaks of the work in housing which he did, during World War I, for the Emergency Fleet Corporation. He was a member of the Advisory Committee on Housing of the United States Shipping Board, and as such was in special charge of the several housing projects building at Camden, Chester, Wilmington and other towns close to the great shipyards along the Delaware River. These were permanent settlements and those who were planning them were told that, while they must be built with the utmost economy, when completed they must be so livable and attractive as to put to an end the excessive labor turnover in the adjacent shipyards. Haste was important. These were strenuous and bewildering days and every patriot was sure that his way was the only correct way to proceed. Fred Ackerman's job was to pass on to the project archi-

tects, who were men of some standing and experience in their special fields, instructions from a group of their fellow architects, as to how their work should be done. With everybody working his head off to advance his project, friction, heartache and frustration teetered on the brink of the inevitable.

Nothing could be clearer evidence of the ability and fineness of character that Ackerman brought to his most difficult job than the unanimous testimony of these project architects recorded in the inscription engraved on the face of a gold match container which they presented to him at the completion of the work:

Presented to  
FREDERICK LEE ACKERMAN  
Chief Project Supervisor  
For  
The US Shipping Board  
By  
The Project Architects  
as a Token of their Appreciation  
of  
The Clearness of his Vision  
and  
the Sweetness of his Character

### TEN BOOKS ARE TOO MANY

By JOHN LLOYD WRIGHT, Del Mar, Calif.

"... five lines where three are enough is stupidity. Nine pounds where three are sufficient is obesity . . ." F.L.W.

THE TEN BOOKS on architecture listed by Professor Marion Dean Ross in the November

JOURNAL are too much—too many. Why doesn't someone try to sell us simplicity.

One book, "Discourses on Architecture," written by E. Viollet-le-Duc in 1860, is enough.

Seriously, all and everything on

architecture that can be put into words is there—why read more books on architecture except as autobiography and biography or for insomnia and fun?

As to the mysteries of architecture that cannot be put into words

—why clutter that with volumes of books?

Except for the one book, give me the up-to-date-ness of the A.I.A. JOURNAL to read, with a few pictures of architects and their buildings thrown in.

#### TIME AND DEFENSE

BY WILLIAM STANLEY PARKER, F.A.I.A., Boston, Mass.

THE JANUARY 1951 ISSUE was interesting from the point of view of City Planning but it seems to me a bit unrealistic from the point of view of defense. Good city planning undoubtedly should aim at satellite towns rather than an indefinite extension of already large, densely settled cities. This should be urged on the ground of the living conditions provided.

Incidentally the result, so far as it may ever be accomplished, will be helpful in case of an attack from the air. To urge this program as having any real relation to our immediate defense problem seems to me to miss the basic element in our present situation which happens to be the really urgent matter that we need to consider. That element, if I understand the situation correctly, is the danger of an attack by atom bombs within the next 12 to 24 months.

There is only one country that conceivably would make such an attack, assuming it had some atom bombs and some planes capable of carrying them, and that obviously is Russia. Each one of us can guess about these two factors. The

Chairman of our AEC says positively that Russia has some bombs. He does not assert how many. There is no reason to doubt Russia's ability to produce the necessary planes.

Such bombs would be used so as to hurt us as badly as possible in our war-making powers. It seems sound to assert that Russia would not bother to carry ordinary block-busters across the pole. London was a short distance from bases having a large supply of bombs and planes and could be plastered with them night after night. There seems to be no reason to assume any such program against a large number of cities two, three or four thousand miles away. If bombing occurs during the relatively short danger period immediately ahead, it would seem most likely to be a relatively few atom bombs aimed at war production centers, such as Detroit, Pittsburgh, and similar centers of vital industrial significance. An atom bomb dropped on Boston would cause little damage to the country's war potential.

In our industrial plants now in existence nothing can be done to

reduce their danger as targets except to refrain, of course, from enlarging them. New defense plants will, of course, be distributed in new isolated locations.

It seems to me, therefore, that the "short run" problem should be intensively studied rather than bothering too much, just now, about the "long run" problem—especially as the obvious current trend of "long run" thinking is in accord with the obvious "short run" needs. And the "short run" needs seem to me to lie in the field of quickly available shelters which people can reach within the few minutes that a warning signal may provide, if it is able to provide any warning at all.

It has been reliably stated that such a period may be from five to eight minutes. If that is correct a very large number of small shelters is essential. Each fireproof modern building should provide its own shelter for its own occupants. They couldn't all get out of any large building in eight minutes, to say nothing of getting into some other building for shelter. People in buildings that would probably be demolished by the explosion of an atom bomb in the air must have some nearby shelter, known in advance, with a method of access rehearsed so it can be reached in the few minutes that are apt to be available.

It seems to me rather foolish to start building huge, expensive, underground shelters for large

numbers of people, such as New York appears to contemplate and as Boston is trying to construct under Boston Common. This is reported to be capable of holding 40,000 persons. How long would it take to get 40,000 persons into the shelter, especially if it happened to be full of the 4,500 motor cars it is intended to provide off-street parking space for? If the eight-minute warning limit is correct, that proposal looks rather silly.

There is a definite place for architectural know-how in the development of the multitude of shelters that will be needed if all the people in any given city are to be given this protection. And it will be for a relatively brief occupancy during the explosion of a single bomb. In London people lived regularly in the deep shelters because for months they could count on a bombing raid every night, so they didn't wait for the signal but went there for the whole night every night. If my understanding of our situation is correct, as outlined above, the danger will be uncertain, a long chance, with likelihood of some warning. People will then need to reach a shelter spot quickly. If a bomb explodes we are told to stay in the shelter for a relatively short time and then get out of the affected area as quickly as possible, with no likelihood of any future bomb falling on that area and probably no future occupation of the area at all for a considerable time.

If this analysis is correct, elab-

orate deep shelters are futile. Existing subways can be used by people on the streets able to reach the stations quickly, but the principal need is temporary shelters for use quickly, once, and never again—unless the warning turns out to be a fortunate error and a real one comes later on.

If we must provide protection against an A-bomb, let us go about the problem intelligently and realistically in the light of American conditions and probabilities. There is much that architects can do to help in such an undertaking but distinctly on the "short run" basis.

## Calendar

**February 13-14:** Midwinter Housing Conference of the Southwest Research Institute's Division of Housing and Construction Technology, Statler Hotel, Washington, D. C. Direct inquiries to C. W. Smith, Southwest Research Institute, 8500 Culebra Road, San Antonio 6, Tex.

**February 16-17:** Annual Convention of the Wisconsin Architects Association, Plankinton House, Milwaukee, Wisc.

**February 16-18:** West Virginia architects' week-end at the Greenbrier, White Sulphur Springs.

**February 20-22:** 47th Annual Convention of the American Concrete Institute, St. Francis Hotel, San Francisco.

**February 26-28:** Williamsburg Garden Symposium, Williamsburg, Va. Further details from Registrar, Williamsburg Garden Symposium, Goodwin Building, Williamsburg, Va.

**February 28:** Meeting of the Inter-Society Color Council, Wardman Park Hotel, Washington, D. C.

**May 8-11:** 83rd Convention of The A.I.A. and Building Products Exhibit, Edgewater Beach Hotel, Chicago.

**May 11:** Meeting of the Acoustical Society of America, Washington, D. C. A symposium on architectural acoustics sponsored jointly by the Society and The A.I.A.

**May 20-24:** Annual Convention of the National Association of Building Owners and Managers, Rice Hotel, Houston, Tex.

**Summer months:** Fountainebleau Schools of Fine Arts and Music. Requests for full information should be addressed to Fountainebleau Association, 122 East 58th Street, New York.

**September 11-20:** Building Research Congress, centering at the Institution of Civil Engineers, London.

**November 14-28:** Building Exhibition, Olympia, London. For further details address the Managing Director, 4 Vernon Place, London, W. C. 1.

## The Editor's Asides

ONE OF OUR most efficient talent scouts, Bill Kapp of Detroit, has spied an article in *Construction Specifications* which should not be overlooked. It is "Urals Influence Murals," by that joint founder of the Philadelphia Scrapple, Marching and Sketching Club, Edwin Bateman Morris. Introducing his subject with the background information that in the first days of the depression artists sold apples, then the Government had them paint post-office murals, EBM passes lightly over the question as to which would have been better, and gets down to cases.

"One thinks of a certain California mural which covers all the activities of early pioneer history. A hunter lethally points his gun at the mastoid of a calf-brander, the brander pokes calf into the ribs of a panner of gold, who in turn pours liquid down the back of a chance but uncomplaining acquaintance, and so on, all with compact and uplifting appeal.

"In most of the murals the faces of the characters are patterned from early parlor chromos, in which the head of the subject is held rigid by metal clamp at base of the brain, and he is encouraged

to stare at some bright object, pleasant to contemplate but not intriguing enough to cause any gleam of thoughtfulness in the steady glaze of his eyes. This makes for artistic unity, especially where humans are grouped with domestic animals, similarly free from academic speculation.

"For each person a face—that is the requirement—but a blank face, unloaded so to speak, is sufficient. Arms and legs are required to be huge, to emphasize the majesty of toil, and heads are correspondingly small, but no offense is intended. The mural theme, moreover, is carefully simplified for the weakest stamp-buying intellect, becoming often a near miss for the average mailer, who, regrettably, if he looks at the pictures, thinks of finger painting."

WITHOUT much fanfare, the competition, as one way of selecting an architect, is being used. When the profession was not as busy as it has been recently, a competition was front-page news. Yet today competitions are being held of which little news gets around. For instance, with H. Roy Kelley as professional advisor, Los Angeles

architects are competing for the privilege of designing a structure on Fort Moore Hill in the Civic Center area of Los Angeles, commemorating the establishment of U. S. Government in the Pueblo of Los Angeles and the first official celebration of the Fourth of July in California, 1847.

Across the continent, Edgar Williams has recently served as professional advisor for a competition to select from an invited group the architect of a City Hall for Garden City, Long Island, to hold the administrative offices, and the fire and police departments. Moore & Hutchins won out, with Gillette & Bell the runner-up.

MAINTENANCE OF PUBLIC HOUSING is usually expensive. Tenant cooperation, says George P. Bauer in the *Journal of Housing*, can save 20-30%, develop a protective attitude, effect a measure of the pride of ownership, and help to preserve the "human dignity" of former slum dwellers.

WEST VIRGINIA's mid-February open house is just around the corner, wars and rumors of wars notwithstanding. With Bob Schmertz in voice and Emory

Mick's power banjo, there is also top billing for Charlie Stotz who is going to present, with lantern slides, a proposed new national headquarters for The Institute. Altogether, the Greenbrier at White Sulphur Springs should, during the week end of Feb. 16-18, be an ideal place for what Stotz calls "wasting time with elegance of spirit."

ANOTHER of our talent scouts reports—Edwin Bateman Morris—but his observation is not about the doings of William Edward Kapp, it is about those two well-known Washington architects, Edward Donn and Morris Leisenring. These two gentlemen were sojourning in Williamsburg just before Christmas. The information that Handel's *Messiah* was to be sung on Sunday evening in Bruton Parish Church left Donn cold. He had heard the *Messiah* many times, but he would go see the church and its candle-lighting. Getting inside was a major problem, but the two managed to get foot room just inside the entrance and were well repaid by the beautiful service. Next morning Leisenring had a happy inspiration: since the size and brilliance of a candle flame had been so well

imitated in the small bulbs now so widely used, wouldn't it be possible to go a step further and, by some manipulation of the alternating current, produce the candle's characteristic flicker? Looking back at the scene of last evening, the two men felt that the only possible criticism of the lighting was

that, while the candle fixtures looked like real candles and gave the right amount of light, they were just *too* steady. Visiting Bruton Church again in daylight to inspect the box pews, they discovered that the imagined electric candles were, as they should have known, good old-fashioned tallow.



## Necrology

According to notices received at The Octagon between April 1, 1950 and January 10, 1951

AANDAHL, FRED  
Portland, Ore.  
ABELE, JULIAN FRANCIS  
Philadelphia, Pa.  
ALLEN, GEORGE W.  
LaPorte, Ind.  
ARCHER, ARTHUR WARD, F.A.I.A.  
Kansas City, Mo.  
BAUER, RALPH L.  
Traverse City, Mich.  
BEAN, RALPH HOWARD  
Mississippi City, Miss.  
BELKNAP, WALDRON PHOENIX, JR.  
Boston, Mass.  
BOHM, MAXIMILIAN BRADFORD  
Cincinnati, Ohio  
CAMPBELL, EDMUND SCHUREMAN  
Charlottesville, Va.  
CLARK, DANA LOUIS  
Shaker Heights, Ohio  
CLEVELAND, FRANK E., F.A.I.A.  
Boston, Mass.  
DODGE, STEPHEN W.  
Paterson, N. J.

ELLIS, A. RAYMOND  
West Hartford, Conn.  
FAIRCLOUGH, STANLEY D.  
Chicago, Ill.  
FLEMING, WALLACE AMBROSE  
Columbia, S. C.  
GALE, EDWARDS J.  
Boston, Mass.  
GARBER, FREDERICK W., F.A.I.A.  
Cincinnati, Ohio  
GIBB, ARTHUR N., F.A.I.A.  
Ithaca, N. Y.  
GIESECKE, BERTRAM E.  
Austin, Tex.  
GREGG, CHARLES  
Washington, D. C.  
HAIG, QUENTIN F.  
Secretary, Md.  
HOLMES, WARREN SAMUEL  
Lansing, Mich.  
HOPKINSON, CHARLES W., F.A.I.A.  
Cleveland, Ohio

HOPP, JOHN LAWRENCE  
Pittsburgh, Pa.

INGRAHAM, GEORGE HUNT  
Marblehead, Mass.

JACKSON, F. ELLIS, F.A.I.A.  
Providence, R. I.

JANURA, ROBERT VICTOR  
Berwyn, Ill.

JENSEN, CARL R.  
Detroit, Mich.

JONES, EARL E.  
Des Moines, Iowa

JONES, R. MERLE  
Amarillo, Tex.

JONES, WILLIAM HENRY  
Portland, Ore.

KELSEY, ALBERT, F.A.I.A.  
Philadelphia, Pa.

\*KENDALL, FREDERICK A.  
Washington, D. C.

KINNE, LINN  
Utica, N. Y.

KRAUS, OTHMAR  
Forest Hills, N. Y.

KRISTEN, CHARLES ANDRÉ  
Oak Park, Ill.

LEAR, FREDERICK ROY  
Syracuse, N. Y.

McCOOL, JOHN B.  
Burlingame, Calif.

MERTIN, ADOLPH  
New York, N. Y.

MINICH, RALPH PERCIVAL  
Wilmington, Del.

NOONAN, ADDIS EMMETT  
San Antonio, Tex.

ORME, WALTER SIDNEY  
Burbank, Calif.

PACELEY, LEWIS ROBISON  
Birmingham, Ala.

PAPENTHIEN, ROY OLIVER  
Milwaukee, Wis.

RAY, RUSSEL  
Lemon Grove, Calif.

ROGERS, GEORGE O.  
Pittsburgh, Pa.

SAARINEN, ELIEL, F.A.I.A.  
Bloomfield Hills, Mich.

SANFORD, DAVID C., JR.  
New York, N. Y.

SCHLACHTER, CARL DANIEL  
Montclair, N. J.

SMITH, SYLVESTER LEROY  
Plymouth Meeting, Pa.

SPINK, WILLIAM ERNEST  
New Orleans, La.

THEBAUD, VICTOR EMILE  
Grand Rapids, Mich.

VAN ARSDALL, HAROLD POSTON  
Cincinnati, Ohio

VAN WART, JOHN STRATTON  
Pittsburgh, Pa.

WALKER, OTIS HENRY  
Chattanooga, Tenn.

WATSON, VERNON SPENCER  
Berrien Springs, Mich.

WEEKES, H. HOBART, F.A.I.A.  
New Canaan, Conn.

WHITE, JOHN BENJAMIN  
Ardmore, Okla.

WIGHT, THOMAS  
Kansas City, Mo.

HONORARY MEMBER:

NICHOLS, J. C.  
Kansas City, Mo.

HONORARY  
CORRESPONDING MEMBERS:

PELLECHET, AUGUSTE  
Paris, France

VESNIN, VICTOR A.  
Moscow, U.S.S.R.

\* Resigned on retirement, 1926.



We doubt that you've worked on many igloos lately. We haven't helped heat any, either.

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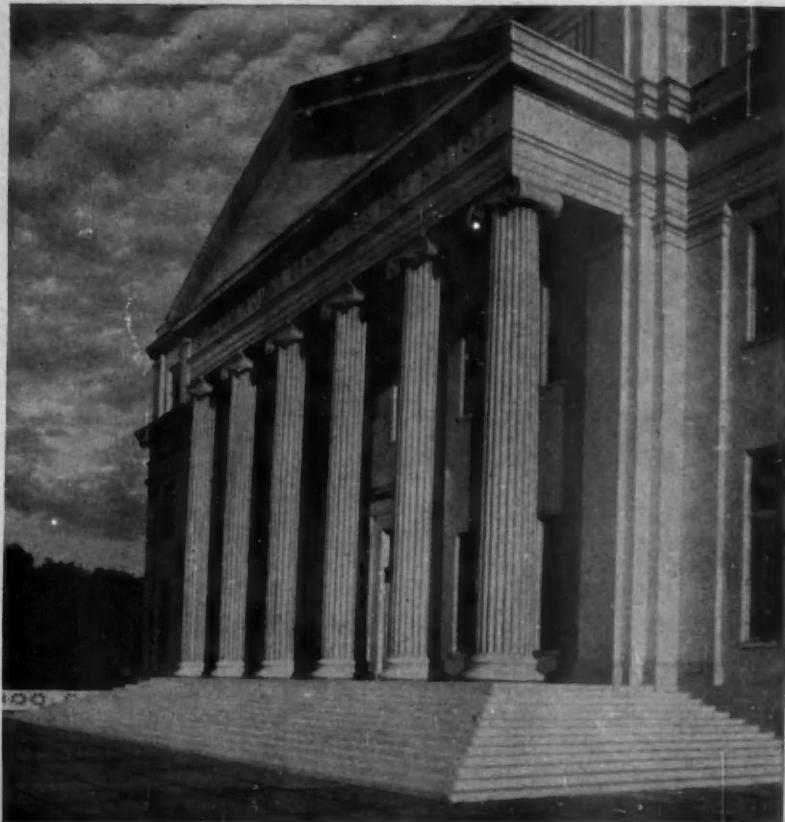
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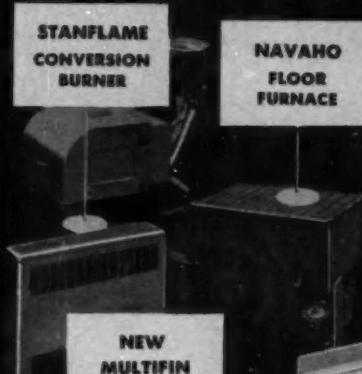
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